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Live the Experience

**Concerts Given by
ABO Orchestras in England
for School Children and
Young People**

Mapping Survey

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Association of British Orchestras
August 2009

Foreword

Live the Experience is a significant report in the development of orchestras in England. For the first time ever, it enables us to see a picture of access for schoolchildren to the live concert experience. It tells us not only how many children currently go to concerts, but also the rate of progress orchestras are making in reaching more children each year.

The orchestral sector can be extremely proud of itself in having reached 250,000 children and young people in 2007/08 and an additional 50,000 in 2008/09. This means that half of all school aged children in England now have the opportunity to see for themselves the power and inspiration that orchestras generate.

We believe that providing access to concerts for children matters a great deal. We know that when young people see an orchestra perform for the first time, it is often the catalyst that starts their exploration of music and music-making. And we know that learning an instrument improves children's capacity to learn and do well at school. So it is no surprise that orchestras see as fundamental to their role the importance of extending opportunity, of helping to deliver social value through their work, and of creating the active citizens and arts consumers of the future.

For this reason, the Association of British Orchestras and its nearly 70 members has made a ten-year commitment to reach every school child, providing the opportunity to experience a concert performance during their time at school. This report shows that we are moving steadily towards achieving this ambition.

However, the **Live the Experience** report also points to pockets of difficulty; to areas that will be difficult to reach without great effort. These are not just geographically isolated areas such as parts of the South West, East Anglia or the extreme North West, where our coverage is more limited. The report also shows us that where schools have no connection to orchestras or where there is a need to strengthen links with local authority music services, then children have less access to the opportunity to attend a concert. In addition, the report only covers England and we believe research should be extended to cover Scotland, Wales and Northern Ireland.

So, more needs to be done to reach the remaining 50% of children. It is our deeply held conviction that the most excluded children in the UK ought to have access to the same opportunities as those who have these chances on their doorstep.

The good news is that we can succeed. And the best news is that, while there is a cost to this, a relatively small investment can reap high returns in terms of the numbers of children that can be reached.

To do this we as a sector need to continue to reach out and link with partners at both national and local levels who can help us to forge new partnerships with schools. Collectively we believe that we need to continue to make our case that the appreciation of the highest quality musical performance, both of itself and because of the benefits it can bring, is one of the greatest gifts we can give our children.

TIM WALKER, CHAIR, ASSOCIATION OF BRITISH ORCHESTRAS

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1. Executive Summary

- In April 2007 the 8 Arts Council England-funded symphony orchestras published *Building on Excellence*, a ten-year mission statement, in which they declared the following ambition: “Perform live for every child during their time at school. Every young person will have the opportunity to experience a full orchestral performance free of charge. Working with government and education providers we will open our orchestras to all children in England.” This was greeted warmly by the Department for Children, Schools and Families and the Department for Culture, Media and Sport.
- Following an initial scoping exercise by the 8 orchestras in December 2007, the Association of British Orchestras agreed in November 2008 as part of its strategic plan to adopt the ambition to perform live for every child during their time at school. As a first step, it has carried out a scoping exercise of existing provision across all its members in England in the first instance, with a view to rolling out provision across the UK in subsequent years
- The orchestras surveyed include symphony orchestras, BBC orchestras, chamber orchestras and orchestras attached to opera and ballet companies.
- Orchestras were asked to provide details of the location and number of concerts offered in 2007/08 (including mainstream concerts, concerts for schools, family concerts and concerts in schools), the number of tickets sold against the number available, the costs and any additional activity provided.
- The figures in the next bullet point represent a gross total taking into account figures for those orchestras that did not participate in the survey and concerts for which there was no data about the availability and take up of seats.
- The research into the provision of concerts for children in England shows that 400 concerts took place in 2007/08, reaching around 250,000 children. Based on the figure of c.623,000 children in each school year, these results indicate that 40% of children had access to a live concert experience.
- From the actual data provided, in 2008/09 an additional 55,000 tickets/seats will be available.
- Based on an average cost per concert of £10,000, £4 million per annum is being spent out of existing resources to deliver concerts to 50% of schoolchildren.
- The research also shows access to live orchestral concerts is concentrated predominantly in urban centres. Providing access to live orchestral concerts for children from hard to reach and rural communities may involve additional investment in transport, and orchestras' time in terms of preparation, staff time and resources for teachers.

Recommendations

The Mapping Project Working Group has made the following recommendations arising from this mapping report:

- Orchestras will actively seek funding to maintain and develop the activity. This is contingent on public and private investment being maintained.
- Models of good practice that emerge from the report should be replicated elsewhere.
- Additional investment is required in order to reach every child, particularly in 'hard to reach' areas.
- There needs to be strategic leadership to pool resources for the benefit of all children and young people.
- Orchestras should look at methods for engaging those children attending concerts in other areas of their work.
- Communication of the available opportunities should be integrated into existing web-based information for example through Teaching Music (www.teachingmusic.org.uk), Bachtrack (www.bachtrack.com) amongst others.
- The delivery of this ambition needs to be centrally and strategically coordinated by an organisation to maximise press/media profile, ensure clarity of the message and enable the work to be developed.
- There is great benefit in the local authority being directly involved in drawing up plans with the orchestras for live concert opportunities.
- The ambition continues to be a 10 year vision that started in April 2007. There should be mid-term evaluation in 2012 and a final evaluation in 2017.

2. Introduction

The orchestras' ambition to perform live for every child during their time at school is based on the belief that hearing a live orchestral performance can excite, inspire and encourage children and young people to develop a lifelong love of music and music making. The opportunity to experience a full orchestral performance should be an essential part of their music education, complementing the music curriculum and as an adjunct to the work of the music services.

Several orchestras target their schools concerts at particular Key Stages; most provide preparation for schools attending concerts with workshops and/or resource packs, and/or visits to schools by small groups of orchestral musicians. Some children and young people attend an orchestral concert at the end of a composition project where they have been creating new music, and/or learning about, and creating their own versions of, the repertoire they will hear performed by the orchestra. A few orchestras programme the results of school composition projects with a concert performance either as a pre-concert performance, or in the concert itself, and sometimes with the young musicians performing 'side by side' with the orchestral musicians.

Arts Council England's recent briefing, which was based on data from the 'Taking Part' survey, explored the relationship between childhood arts experience and arts engagement patterns in adulthood¹. Analysis based on this data confirms that being encouraged to engage in the arts when growing up has a significant impact on the chances of being an active arts consumer as an adult, even when a range of other socio-economic factors have been taken into account. The effect of childhood experience is very strong – almost as strong as the effect of education – suggesting that parents may be as important as the education system in determining whether children grow up to be interested in and engaged with the arts.

This survey has mapped the ABO orchestras' provision of concerts for children and young people for the year 2007/08, and has included their plans for additional activity in the 2008/09 concert season (September – July). The report is specifically about professional orchestral performances for, and with, children and young people. It does not cover the wide range of orchestras' education and community work, with children, young people and adults from all backgrounds, in a variety of settings, which involves small groups or individual musicians working on projects and which can provide in depth learning and engagement for the participants over a longer period of time.

The Department for Children, Schools and Families' Statistical First Release (SFR) report on information about schools and pupils for the academic year 2005/06, was based on data collected in January 2006 and updated in September 2006². Most of the information presented in this SFR has been collected via the Schools' Census. It reports national trends on the number of schools and pupils in England. It gives findings for the number of pupils by age, gender, free school meal eligibility, ethnicity and first language together with a range of class size information. Table 2e in the report 'All schools: number of pupils by age and gender' gives a total of 6,856,520 which provides an average of 623,320 children per year, aged 5 – 15.

¹ http://www.artscouncil.org.uk/aboutus/project_detail.php?sid=13&id=373&page=2

² <http://www.dcsf.gov.uk/rsgateway/DB/SFR/s000682/SFR38-2006.pdf>

3. Orchestra Statistics

3.1 Number of questionnaires sent out

A total of 51 questionnaires were sent out to:

- 8 symphony orchestras
- 3 BBC orchestras
- 7 opera and ballet orchestras
- 33 chamber/other orchestras (contract and freelance)

3.2 Number Returned

Out of the 51 questionnaires sent out the following were returned:

- 100% response from the symphony and BBC orchestras
- 42% response from the opera and ballet orchestras. These orchestras were given the option of not participating if it was not relevant to their company and one ballet orchestra decided not to participate
- 48% response from chamber/other orchestras (contract and freelance)

In total, 30 were returned – a 59% response rate.

3.3 Total number of Concerts listed in 07/08

EVENTS	NUMBER
Orchestral	372
Opera / ballet	28
TOTAL	400

3.4 Number of Venues

87 venues were given which include 14 named schools plus unquantified and unnamed infants, junior and primary schools in Southampton; primary, junior and secondary schools Bournemouth and Poole; infants, junior and primary schools in Havant; secondary schools in Hampshire; schools in Baldock, Eye, Gateshead, Grays, Kensington and Chelsea, Middlesbrough, South Tyneside and Tilbury. Of the venues, these included the following:

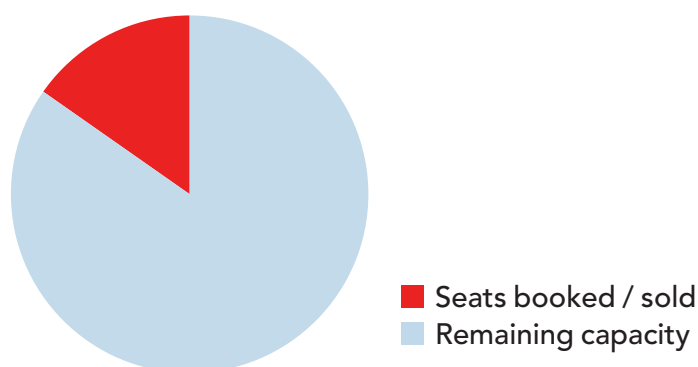
Assembly Rooms, Derby	Oldham Lyceum
Barbican Hall, London	The Orchard Theatre, Dartford
BBC Maida Vale Studio 1, London	Parr Hall, Warrington
Bedford Corn Exchange	Peepul Centre, Leicester
Birmingham Town Hall	Philharmonic Hall, Liverpool
Bournemouth Pavilion	Portsmouth Guildhall
The Bridgewater Hall, Manchester	Queen Elizabeth Hall, London
Brighton Dome Concert Hall	Regents Theatre, Stoke on Trent
Cadogan Hall, London	Robin Park Centre, Warrington
Cambridge West Road Concert Hall	Royal Albert Hall, London
CBSO Centre, Birmingham	Royal Concert Hall, Nottingham
Central Theatre, Chatham	Royal Festival Hall, London
Civic Theatre, Chelmsford	Royal Opera House, London
Cliffs Pavilion, Southend	St George's Church, Wolverton
Colston Hall, Bristol	St John's, Waterloo, London
County Hall, Matlock	St Luke's Church, Watford
De Montfort Hall, Leicester	Seckford Theatre, Woodbridge
Drill Hall, Lincoln	Settle Parish Church
Glyndebourne	Sheffield City Hall
Guildhall, Preston	Stevenage Arts and Leisure Centre
Hambleton Leisure Centre, North Allerton	Stratford Circus
The Hawth, Crawley	Symphony Hall, Birmingham
Hippodrome Theatre, Great Yarmouth	Thaxted Church, Essex
Huddersfield Town Hall	The Sage, Gateshead
King George's Hall, Blackburn	The Stratford Rex
Leeds Town Hall	Theatre Royal Stratford East, London
Leiston Abbey	Theatre Royal, Norwich
Lighthouse, Poole	Theatre Royal, Plymouth
Linbury Studio Theatre, ROH	Warwick Arts Centre
LSO St Luke's, London	Watford Colosseum (Town Hall)
Meres Leisure Centre, Grantham	West Road Concert Hall, Cambridge
Milton Keynes Theatre	West Yorkshire Playhouse
New Mills Youth Centre	Whitby Pavilion
Norwich Assembly House	William Alston Hall, Wrexham
Norwich County Showground	Yvonne Arnaud Theatre, Guildford

3.5 Total number of tickets / seats available and booked / sold

EVENTS	NUMBER	NUMBER OF TICKETS AVAILABLE	NUMBER OF TICKETS SOLD / BOOKED	PERCENTAGE	REMAINING CAPACITY
Orchestral	144	144,720	122,429	85%	15%
Additional*	205		59,885		
Opera / Ballet	28	24,040	21,615	90%	10%
TOTAL	377	168,760	200,014		

* this figure represents the number of extra tickets sold / booked where there is no data re: availability of tickets

- Total tickets booked / sold for orchestral events = 182,314 (this is the sum of the first two rows in the 'Number of tickets sold/booked' column)
- 168,760 tickets for orchestral and opera/ballet concerts were available for 172 events. Of these 168,760 tickets, 144,044 were booked/sold = 85% (This is calculated using figures from the first and third rows in the 'Number' and 'Number of tickets sold/booked' columns)
- An additional 23 events were listed with no ticket data which is how the total figure of 400 is arrived at and stated in 3.3 above



- The total number of tickets booked / sold for orchestral events that doesn't include family concerts or ensembles of less than 10 orchestral musicians = 137,031
- The total number of tickets booked / sold for orchestral events that doesn't include family concerts or ensembles of less than 5 orchestral musicians = 153,468

Please note that the following sections 3.6 – 3.12 are sub-sets of the total described in this section 3.5

3.6 Number of Seats Booked for Schools concerts

SCHOOLS CONCERTS	NUMBER	NUMBER OF TICKETS AVAILABLE	NUMBER OF TICKETS SOLD / BOOKED	PERCENTAGE	REMAINING CAPACITY
Orchestral	79	98,172	86,725	88%	12%
Additional*	27		27,906		
Opera / Ballet	15	16,656	14,980	90%	10%
TOTAL	121	114,828	129,611		

- Total tickets available = 114,828 of which 101,705 were booked/sold = 89% (sum calculated using the first and third rows in 'Number of tickets available' and 'Number of tickets sold/booked' columns)

3.7 Concerts that were presented specifically for Key Stages – KS1, KS2, + KS3

Some orchestras specified for which key stage their schools concerts were designed. These numbers are a sub-set of the total numbers given in section 2.6, number of seats booked for schools concerts.

KEY STAGE CONCERTS	NUMBER OF CONCERTS	NUMBER OF TICKETS AVAILABLE	NUMBER OF TICKETS SOLD / BOOKED	PERCENTAGE SOLD / BOOKED	REMAINING CAPACITY
KS1	7	4,575	4,001	87.5%	12.5%
Additional	6		5,039		
KS2	21	24,805	23,933	96%	4%
Additional	18		19,856		
Upper KS2	14	14,939	12,892	86%	14%
Additional	1		120		
KS3	3	6310	4,377	69%	31%
Additional	2		2,011		
TOTAL	65		71,954		65

Key Stage 2 total: 53 concerts with 55451 tickets booked / sold

3.8 Family concerts 07 / 08

FAMILY CONCERTS	NUMBER	NUMBER OF TICKETS AVAILABLE	NUMBER OF TICKETS SOLD / BOOKED	PERCENTAGE	REMAINING CAPACITY
Orchestral	36	38,401	31,823	83%	17%
Additional	14		4,772		
Additional	11				
Opera / Ballet	7	6,904	6,418	93%	7%
TOTAL	68		43,019		

3.9 Concerts in schools 07 / 08

CONCERTS IN SCHOOLS	NUMBER	NUMBER OF TICKETS AVAILABLE	NUMBER OF TICKETS SOLD / BOOKED	PERCENTAGE	REMAINING CAPACITY
Orchestral	16	2,560	2,139	84%	16%
Additional	124		23,500		
Opera / Ballet					
TOTAL	140		26,369		

Concerts given in schools were given by different size ensembles, and specifically as follows:

- Concerts given by full orchestra = 5
- Concerts given by smaller ensemble = 103
- Concerts given by two players only = 6 (N.B these concerts are not included in the overall figure of total concerts)
- 26 concerts were given by orchestras in schools for which there is no data about the size of the orchestra

An unquantified series of concerts were given throughout the season in the West Midlands.

3.10 Mainstream concerts which offered tickets to school age children and young people.

MAINSTREAM CONCERTS	NUMBER	NUMBER OF TICKETS AVAILABLE	NUMBER OF TICKETS SOLD / BOOKED	PERCENTAGE	REMAINING CAPACITY
Orchestral	16	8,573	5,401	63%	37%
Additional Opera / Ballet	35		3,111		
TOTAL	51	8,573	8,512		

3.11 Open rehearsals

OPEN REHEARSALS	NUMBER	NUMBER OF TICKETS AVAILABLE	NUMBER OF TICKETS SOLD / BOOKED	PERCENTAGE	REMAINING CAPACITY
Orchestral	4	465	465	100%	0%
Additional	1	480	40	45%	55%
Opera / Ballet	6		217		
TOTAL	11	945	722	76%	24%

3.12 Other delivery models

In the questionnaire we gave examples of the kinds of concert that might be offered by orchestras, as follows:

EVENT TYPE	DEFINITION
Mainstream concert	Special ticket allocation for schools, with linked education activity or resources e.g. teachers' pack, INSET, workshop etc
Concerts for schools	Targeted at specific key stages, with a special presenter, includes participation, some performance by young people, usually takes place during school hours
Concerts in schools	Concerts on school or similar premises, to targeted audience. Min no. of players – 18 i.e. 1 per inst (or full band if that is less than 40)
Concerts targeting young people	Not linked to schools or curriculum work e.g. family concerts specifying target age group
Rehearsal attendance	Attendance by specific invitation, with education linked initiative e.g. workshop, prior info/pack, other project activity etc
Other	Please specify

Other

3.12a Education / participative

6 orchestras gave details of 12 performances that were the culmination of 9 participative projects.

Of 4454 tickets available for the performances, 2697 were booked / sold. An additional 550 seats were taken for 3 other performances.

3.13 Pricing

Orchestras supplied data about ticket prices for schools concerts, family concerts, and concerts where there were concessionary prices for school groups, children and young people.

- The total number of concerts for which prices have been provided = 232
 - Of these 232, 87 were listed as being offered free of charge
 - Of these 87 concerts, 9 were described as 'free to schools, funded by business sponsorship'
 - Of these 87 concerts, 10 were described as 'free to schools, funded by grant income'
 - Of these 87 concerts, 17 were described as 'free to schools'
 - Of these 232, 136 concerts were priced from £1 - £10
- The number of concerts priced £3 and under, not including free concerts = 46
- The number of concerts priced over £3 = 99
- The maximum price charged for a concert targeting school children and young people was £8.
- The average price charged for 136 concerts specifically targeting school children and young people was £1.96
- The average price charged for all 232 concerts, which includes schools concerts, family concerts and concerts where there were concessionary prices for school groups, children and young people = £3.92
- No price data was given for 67 concerts

4. New initiatives or increase in concerts / tickets planned for 2008 / 09

20 orchestras responded to this question.

4.1 New initiatives range from:

- New ways to attract secondary school classes to mainstream concerts
- Using Teachers Packs as a promotional resource not only to those schools that have booked, but also to others that have not yet booked
- Paul Rissmann, Bournemouth Symphony Orchestra's Children's Composer, is writing a new work for the concert, using musical ideas created through a two day project when Paul works with pupils from a Bournemouth primary school
- Young orchestral musicians performing before the concert and being entitled to free concert entry to hear the rest of the programme
- Increasing capacity e.g. presenting concerts in new venues, extending the offer beyond the orchestra's home city
- Schools concerts in 2008/09 will be aimed at KS3
- Trial of a family pre-concert event for a Mainstream concert

4.2 Planned increases in concerts / tickets

An additional 50,000 tickets/seats will be available for concerts in 2008/09. These include the following examples:

- Doubling the number of tickets available for the Music Intro concerts (BBC SO)
- An additional special "Symphonic Spectacular!" daytime presented concert with full orchestra at Symphony Hall for secondary-aged students (CBSO)
- Short informal interactive performances on the same day as mainstream concerts, 'Families@4' (tickets: adults £4 and children free) (BCMG)
- For 2008/9 we have extended the offer of free tickets to Watford Town Hall concerts to under 25s (English Classical Players)
- The introduction of an Under 30's promotion will offer Festival tickets to those under the age of 30 at £30 each. Although it will include a large number of young people out of full time education, it is likely to also include some students still in school and sixth-form (Glyndebourne)
- Through the North West Music Partnership there will be access to performances for students and parents attending each of the four Music Services in the Partnership (Hallé)
- For the June Wider Opportunities concerts (Come Play with the Hallé!) each music service has 2400 tickets to sell (Hallé)
- 6 additional BrightSparks concerts planned for 08/09. Aim to increase the number of school children attending with particular focus on the Lewisham, Lambeth and Southwark areas. Schools concerts will increase by 4 concerts with a capacity of up to 2300 for each concert (LPO)

- The LSO St Luke's Schools Chamber Concerts are a new initiative; providing nine new concerts, each with a capacity of 300
- Presented concerts for schools: 3 in Staffordshire as part of Music Partnership. These concerts are all planned for areas where currently there are no orchestral performances (Manchester Camerata)
- Special promotion of £5 tickets to local secondary school music students to attend the world premiere of a violin concerto by Hugh Wood including a pre-concert talk by the composer (MKCO)
- 2 new affordable, accessible concerts to local venues in East London (NLO)
- Increase of numbers of tickets and concerts planned for the Nightshift series and establishment of new schools concert series at Kings Place (OAE)
- Due to growing Education Programme linked with Howard Assembly Room, the work (both projects and concerts) involving the orchestra and young people has nearly doubled (Opera North)
- 2 additional concerts targeting young people in Windsor and Southend (PO)
- The school concert series 'MusicQuest' with the Prince's Foundation for Children & the Arts, will reach the following areas: Kilmarnock, Bradford, Stoke on Trent, Middlesborough and Great Yarmouth (Philharmonia)
- Capacity increase from c. 22,000 tickets to 26,000 with the introduction of a further 3 concerts targeted at KS1 children to take place at Philharmonic Hall. KS1 concerts will no longer be restricted to Liverpool schools and will be open to any school in the region (RLPO)
- Great Yarmouth, Soldiers Tale Performance + linked education project (audience of 600 people) (RPO)
- Brentwood, Alchemy Project, Performance + linked education project (audience of 800 people) (RPO)

5. Preparation for the concerts

In order of popularity, the following are offered as preparation for concerts

- Pre-concert events/workshops (77% offer these)
- Teachers' Packs/resource packs (45% offer these)
- INSET / CPD opportunities (41% offer these)
- CDs
- Tailored programme notes
- Opportunities to meet the musicians
- A member of staff meeting groups
- A song to learn that will be performed in the concert
- Trial of a family pre-concert event for a Mainstream concert

6. Follow up after concerts

There is a range of offers:

- Ensuring that there are links to other creative projects
- Online resources
 - ability to download the Teachers Pack
 - displaying artwork on the website
 - inviting reviews to be submitted to the orchestra's website
 - online survey
- Questionnaires for schools and teachers re: CPD session and concert
- Use of Resource / Work pack as follow up material
- 2 workshops after the concert

7 orchestras don't offer any particular follow-up.

7. Extra costs involved

A range of costs were provided:

7.1 The costs of preparation:

- Pre-concert activities and events
- INSET costs
- Extra fees for musicians working with specific groups beforehand
- Teachers Packs
- Wall chart
- Stickers
- Song commissions
- Specially written programmes
- Pre-season recording of excerpts for web
- Digital animation
- Web design and content commission
- Instrument hire
- Marketing and mailing
- Publicity

7.2 Costs on the day of the concert/event:

- Presentation including colourful and imaginative lighting rigs and a decent sound system
- Presenter
- Magician
- Signer, touch-tour and audio-described performance
- Recording, for broadcast on radio and for archive recording
- Filming
- Photographers
- Travel/overnight travel
- Accommodation
- Technical costs
- Equipment – projector/screen/sound system
- Porterage
- Box office commission
- A percentage of management and overhead costs
- Venue
- Orchestra and staff time

7.3 Costs of follow up:

- Evaluation

8. Extra costs for schools

- Transport
- cover for supply teachers
- booking fees
- additional copies of the Scheme of Work beyond the free copy

9. Which local authorities do orchestras work with for delivery? And / or do they market direct to schools?

6 orchestras market direct to schools.

9 orchestras market direct to schools as well as working with local authorities.

- Basingstoke
- Bedford
- Birmingham
- Blackburn with Darwen
- Bolsover District Council
- Bolton
- Boston Borough Council
- Bournemouth Borough Council
- Braintree
- Bristol
- Bury
- Cambridge City Council
- Cambridgeshire County Council
- Cheshire (will be West Cheshire unitary authority from April 2009);
- Chesterfield Borough Council
- Craven District Council
- Croydon
- Cumbria
- Derby City Council
- Derbyshire County Council
- Dorset
- Durham
- East Lindsey
- East Riding of Yorkshire Council
- Essex County Council (via the Civic Theatre, Chelmsford)
- Gateshead
- Greenwich
- Hackney
- Halton
- Hammersmith and Fulham
- Hampshire County Council
- High Peak Borough Council
- Kensington & Chelsea
- Kirklees Music Service
- Knowsley
- Lambeth
- Lancashire
- Leeds Artforms
- Leicester
- Leicestershire County Council
- Lewisham
- Lincoln City Council (particularly with the Drill Hall, Lincoln)
- Lincolnshire County Council
- Liverpool
- Macclesfield Borough Council
- Manchester
- Medway Council
- Newcastle
- Newham
- Norfolk County Council
- Norfolk District Councils
- Northampton
- Northumberland
- Norwich City Council
- North East Lincolnshire
- North Herts
- North Kesteven District Council
- North Tyneside
- North West Leicestershire District Council
- North Yorks County Council
- Nottingham City and County (and via the Royal Centre, Nottingham)
- Oldham
- Poole, Borough of
- Portsmouth City Council
- Preston
- Rochdale
- Royal Borough of Kensington and Chelsea
- St Helens
- Salford
- Scarborough
- Sefton
- South Holland District Council
- South Tyneside
- Southampton City Council
- Southwark
- Staffordshire
- Stevenage District Council
- Stockport
- Stoke on Trent
- Sunderland
- Tameside
- Tees Valley
- Thurrock
- Tower Hamlets
- Trafford
- Warrington
- Wellingborough
- Wembley
- Westminster
- West Lindsey
- Wigan
- Wirral
- Wrexham
- Wycombe District Council

10. Other delivery partners

10.1 Generally

- Other artists supporting the theatre and film elements
- Community music organisations
- Funding partners
- Local orchestras
- Schools, local schools and specific schools in Norwich and Cambridge
- Music Services
- Music Academies
- Regional venues
- Local LEAs
- Project partners e.g. Southbank Sinfonia/ Turtle Key Arts
- Theatre/Youth/Music Groups

10.2 Specifically

- Bromley Youth Music Trust
- Cambridge University
- Cambridgeshire Music
- Camden Music Service
- Creative Arts East
- Dorset Music Service
- East Sussex Music Service
- Hampshire Music Service
- Hertfordshire Music Service
- Islington Council
- Lambeth Excellence in Cities
- Lambeth Music Service
- Lincolnshire Music Service
- Norfolk Music Service
- Orchestras Live
- Portsmouth Grammar School
- Scarborough Area Music Service
- Skipton Music Centre
- Southampton Music Service
- Southwark Excellence in Cities
- Southwark Music Service
- Watford School of Music
- Wellington College
- Whitgift School
- Wiltshire Music Service
- Wimbledon College

11. Funding partners

11.1 Generally

- Charitable Trusts
- Individual donors
- Sponsors

11.2 Specifically

- Arts Council England and regional offices
- Archie Sherman Charitable Trust
- Arighi Bianchi
- Association of Greater Manchester Authorities
- Austin and Hope Pilkington Trust
- BBC Children in Need
- Birmingham City Council
- Booz Allen Hamilton
- Bournemouth Borough Council
- Bournemouth Endowment Trust
- British Council
- Brother UK
- Cadogan Hall
- Candide Charitable Trust
- Christchurch LA
- City of Birmingham Orchestral Endowment Fund
- Craven District Council
- Croydon Council
- Croydon based Trust
- Department for Children Schools and Families (DSCF)
- Derby City Council
- Deutsche Bank
- Dorset County Council
- Douglas Turner Trust
- East Dorset District Council
- Freed of London Ltd
- Garfield Weston Foundation
- Garrick Trust
- Granada Trust
- Grantham Yorke Charitable Trust
- Guildford Borough Council
- Hampshire County Council
- Henry Lumley Charitable Trust
- Hertfordshire County Council
- Hertfordshire Music Service
- HSBC
- J P Morgan
- Jean and Hélène Peters
- Johnson Matthey
- Knowsley
- Lincolnshire District Councils
- Lincolnshire County Council
- Lincolnshire Music Service
- Liverpool City Council
- Lord and Lady Laidlaw of Rothiemay
- Macclesfield BC
- Manchester Airport Group
- Marina Hobson MBE
- Medway Council
- Mercers' Charitable Foundation
- New Forest District Council
- Norfolk County Council
- Norfolk District Councils
- Norfolk Music Service
- Orchestras Live
- Paul Hamlyn Foundation
- Poole, Borough of
- Portsmouth City Council
- PRS Foundation
- Princes Trust for Children & the Arts
- Purbeck District Council
- St Helens Council
- Samling Foundation
- Scarborough BC
- Sefton
- South East Music Trust
- Southampton City Council
- Steel Charitable Trust
- Stevenage District Council
- The Alan & Babette Sainsbury Charitable Fund
- The Annenberg Foundation
- The Clore Duffield Foundation
- The Coutes Charitable Trust
- The Newcomen Collett Foundation
- The Shauna Gosling Foundation
- Walcot Educational Foundation (Lambeth Endowed Charities)
- West Dorset District Council
- William A Cadbury Charitable Trust
- Wirral
- Zoe & Martin Harris

12. Service agreements for delivery?

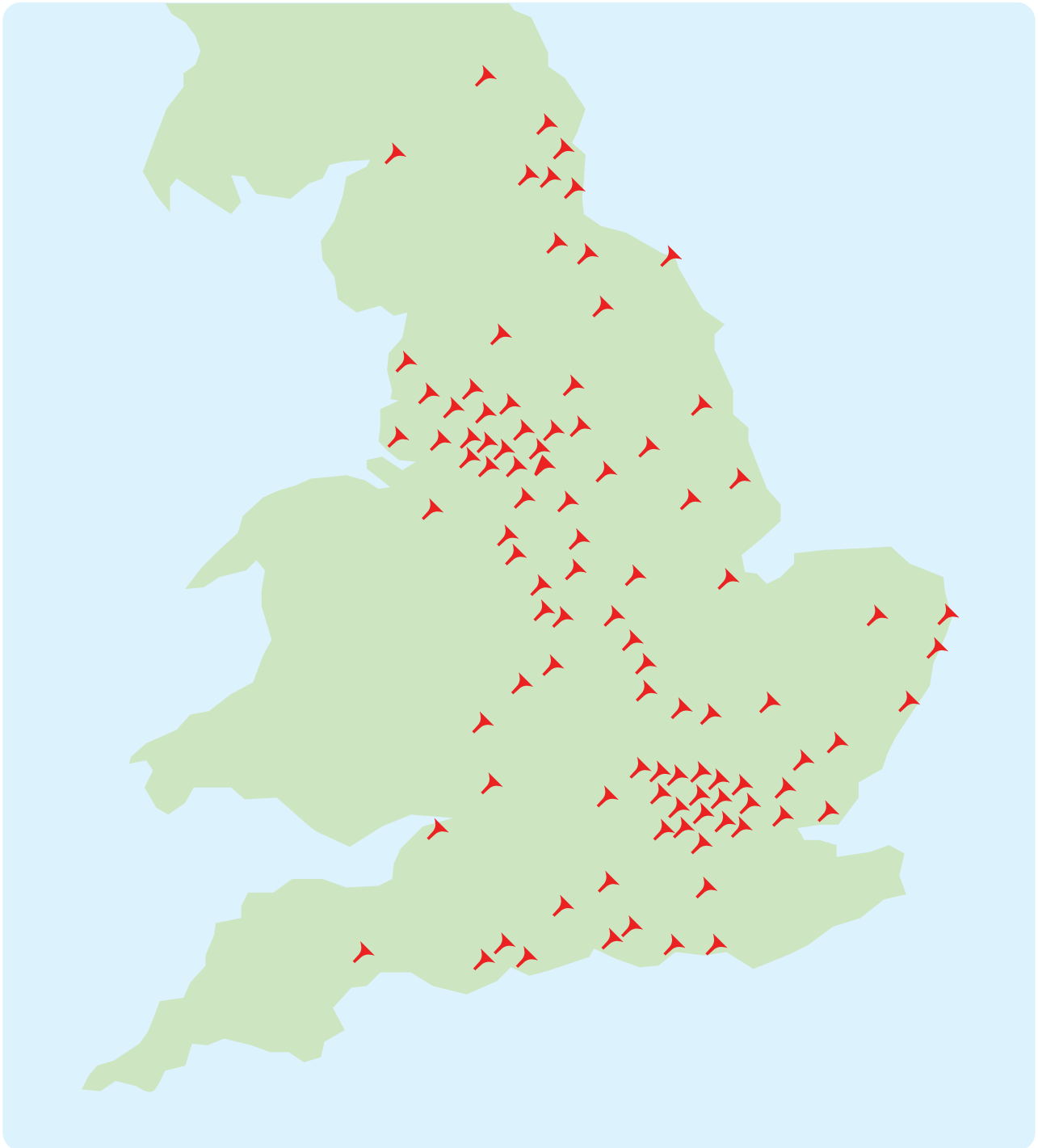
Respondents have service agreements with the following organisations and local authorities

Arts Council England East
Arts Council England North West
Bedford
Chester
Crewe and Nantwich
Leicester
Liverpool City Council (part of SLA)
Pendle
South Lakeland
Southwark Excellence in Cities
Staffordshire
Westminster

13 orchestras do not have service agreements

13. Where does this work take place?

This map indicates where orchestras have given concerts for school children and young people. It does not map the wide range of orchestras' education and community work which takes place in wider variety of settings and places in England.



* Points on the map indicate where performances take place, however children and young people often come from further afield to attend these performances.

13.1 26 Orchestras and 3 Opera companies gave orchestral concerts in the following towns and areas:

The numbers in brackets indicate the number of times the place is mentioned by orchestras / opera companies

Ashby-de-la-Zouch	London (10) – East (1) West (1), outer
Basingstoke (3)	boroughs (1), Camden (1), Finchley (1),
Batley	Greenwich (1), Hounslow (1), Islington (1),
Bedford	Kensington & Chelsea (2), Lambeth (2),
Birmingham (3)	Lewisham (2), Newham (1), Southwark (2),
Bolsover	Stratford (1), Wembley (1), Westminster (1),
Bolton	Wimbledon (1),
Bournemouth	Lowestoft
Braintree	Manchester (1) (Greater) (1)
Brentwood	New Mills
Brighton and Hove	Northampton
Bristol	Norwich
Bury	Nottingham
Buxton	Oldham
Cambridge	Oxford
Chapel-en-le-Frith	Poole
Chelmsford	Portsmouth
Cheltenham	Preston
Chesterfield	Reading
Chichester	Rochdale
Coalville	Salford
Crawley	Salisbury
Croydon	Southend
Derby	Southampton
Dewsbury	South Holland
East Lindsey	Stockport
Exeter	Tameside
Great Yarmouth	Thurrock
High Wycombe	Trafford
Holmfirth	Warrington
Huddersfield	Watford (2)
Ibstock	Wellingborough
Leeds	Whitwick
Leicester	Wigan
Leiston	Windsor
Lincoln	Worcester
Liverpool	Wrexham

13.2 Across the UK, orchestras and opera companies also give orchestral concerts in the following counties/areas

Buckinghamshire	Lincolnshire
Cambridgeshire	Medway
Cheshire	Norfolk (2)
Cumbria	North East England
Derbyshire	North Wales
Devon (2)	North West of England (2)
Dorset	North Yorkshire
East Sussex	Oxfordshire
Hampshire (New Forest)	Staffordshire
Hertfordshire (2)	Suffolk
Home Counties	Surrey (2)
Ipswich	South West
Kent	Thames Gateway
Lancashire	West Midlands (3)
Leicestershire	Yorkshire

13.3 Abroad (2)

Tuscany

14. Case studies

Orchestras were asked provide us with one example of a concert for school children/young people that they would like to share.

BBC Concert Orchestra – MusicMix 2009: Free concerts to KS3 students designed to support the work of classroom music-making and the needs of the National Curriculum. Presented by Gethin Jones and conductor Robert Ziegler, the BBC Concert Orchestra programmed an eclectic mix of music that reflected their status as one of the most versatile orchestras in the UK with music from the concert hall, TV, film and pop. Audience participation included a pre-prepared audience song, a samba band and a student conductor. The orchestra were involved as soloists, presenters, composers, arrangers and workshop-leaders and showed their full array of their talents. The concerts were presented with the aid of big-screens and live and pre-recorded film. They also tied into several BBC brands such as Doctor Who and Nature’s Great Events. The concert was repeated four times playing to over 4000 young people. Repertoire included modern classical music (Boom-Box, Matthew Hindson), older classical music (Battalia, Biber), music for TV (Nature’s Great Events, played live to the film) and popular music (Glosoli, Sigur Ros). By the end of the concerts the combination of the local samba band and the Concert Orchestra had the whole audience on its feet dancing.

BBC Philharmonic – Their work in Stoke on Trent in March/April 09 would be worth looking at in more detail nearer the time.

BBC SO – Proms Out and About will for one day on 25 June hit London including ensembles from the BBC SO performing in schools, hospitals and public venues across London, followed by a free full Symphony Orchestra concert at Westfield shopping centre targeted at local families. During the project the orchestra will be working with the local community on a number of projects including primary school visits, the orchestra will be joined by young musicians from Hammersmith and Fulham and Westminster for a side-by-side project as part of the Westfield Prom, young musicians from Hammersmith and Fulham, Westminster and Camden will perform alongside the BBCSO at Maida Vale and a Family Orchestra will also perform at Westfield as part of the event.

Birmingham Contemporary Music Group – Until two years ago BCMG had no concerts specifically designed for young people, and young people's attendance at BCMG formal concerts was small. It was a significant gap in its provision and led it to develop, as a key strand in its Learning & Participation Strategy, how it could grow an audience of active young and family listeners.

BCMG's successful out-of-school creative music workshops for 8–11 year-olds, Music Maze (which links to repertoire from its main concert series) had generated a body of young people who were interested in its music. Participants in these workshops are offered a free ticket and a concessionary adult ticket to the linked concert. At the concert young people receive specially designed concert programmes, front row seats and a free interval reception. This approach has had some success but feedback from parents continued to reveal that time of day, length and format of performance are still significant barriers. As a consequence in 2006 BCMG started annual hour-long, day-time Family and Schools Concerts that use elements of theatre, film and computer-generated images to create an exciting and all-involving experience for young people and their families.

Detailed attention is given to the whole concert-going experience with extremely clear signage, child-friendly programmes full of activities to do before and after the concert and child friendly refreshments in an 'activity café'. Participation within the performance is meaningful and carefully thought through. No concessions are made in the choice of music presented to the young people. So far the concerts have included music by Iannis Xenakis, Oliver Knussen, Luciano Berio, Frank Zappa, Philip Cashian, Pierre Boulez, Errollyn Wallen, Tansy Davies, John Woolrich, Gerald Barry. Each series of concerts has contained one or more new commissions. To date BCMG has presented three series of Family/Schools Concerts at its home the CBSO Centre in Birmingham. All the classes attending the Schools Concerts also have had one-day composing workshop exploring music from the concerts. These are led by composer Liz Johnson. The first two series of Family Concerts were extensively evaluated by Playtrain, a leading provider of creative consultations with children and their families. The feedback and recommendations in these reports have proved invaluable in shaping the family friendly work. Last year's report concluded that 'BCMG has done an exemplary job of listening and responding to the needs of families attending BCMG events ... BCMG has been able to obtain the difficult balance of delivering a family event which appeals to ALL the family.'

BCMG is aware of no other contemporary classical music ensemble developing an audience of young active listeners, or new models for this type of concert. It is trying to create new young audience concert models and challenge the accepted patterns without compromising the music played remembering always that nothing rivals extraordinary music being performed with total

commitment and energy by an outstanding group of musicians – as Ivan Hewett of the Daily Telegraph commented about our Family Concert in 2008, ‘it was the deftness and beauty of the performance which kept everyone spellbound’.

Bournemouth Symphony Orchestra – Paul Rissmann (who devises the programme for the concerts) provides a teachers’ pack relating to the main work in the concert, eg Pictures at an Exhibition in BSO concerts this July. In addition he provides performance information and CD for his composition that the pupils perform with the BSO in the concert. Teachers are also invited to a CPD session with either Paul or Andy Baker (BSO Community Musician) when they are taken through the piece and the pupils’ role is explained to them.

City of London Sinfonia – “Messin’ with Mozart”, 8 June 2008 in Central Theatre, Chatham. This was one of the best examples of a subscription concert which included the performance of the culmination of a creative music project. Primary school pupils, secondary school pupils and at-risk youth performed their piece with full orchestra as opening work of the programme. The concert was not exclusively programmed for young people.

Glyndebourne highlighted their most recent performance for schools at Glyndebourne. The concentration and enjoyment of the children during the performance was epitomised by the moments of stillness during the show and the moments of deafening cheering between scenes and during the curtain call

Hallé - ‘Come play with the Hallé’ – Schools’ concerts with instrumental and vocal participation (Wider Opportunities and Sing Up!) at the Bridgewater Hall, Manchester or Nottingham: June 16th 2009

London Mozart Players - ‘A Song for Croydon’ – On 5 November 2008 the LMP gave a performance in its series of annual concerts for schools in Croydon which was innovative in several regards, notably through the commissioning of a secondary school group to create a song for younger children to sing, and in the use of technology, in particular projecting live video images of the performers onto the back-screen of the stage. The project was a celebration of the Cultural Olympiad in which a group of KS4 music students wrote and composed “A Song for Croydon” (about Olympic aspiration and excellence) especially for KS2 children to sing. CDs of the piece were sent to the primary schools in advance of the concert at which the older group led the singing of the Song’s rehearsal and its World Premiere performed by the entire audience. This concert showcased one of the LMP’s composition projects and included for the first time live Vjing and filming for DVD. The project was co-produced with Orchestras Live.

London Symphony Orchestra – All concerts for schools follow the same format, based around changing repertoire. Teachers attend INSET sessions six weeks before the concert, led by the presenter of the concert. At this session the teachers receive a project pack, with a participation song to learn with the children and activities for the classroom. Each concert is tied to the curriculum as closely as possible and features camera close-ups of instruments on a big screen and animations. The concert is presented by an LSO Animateur and the children sing the participation piece with the Orchestra. In the Autumn term 2008 repertoire ranged from Prokofiev’s Peter and the Wolf to the music of Stravinsky, Ives and Copeland.

New London Orchestra – 2 concerts in Stratford, East London, (Peter & The Wolf in March, ‘Carnival of the Animals’ in May 2009) with full orchestra and with schools projects attached which will involve the children attending and participating in the dress rehearsal/performance. Neither concert will be in a ‘classical’ concert venue – one will be in a night club and one in a theatre.

Opera North – Peter and the Wolf – using an animated film with live music provided by the Orchestra of Opera North. The film was paired with the earliest silent movies ever made and a pianist improvised a film score.

Orchestra of the Age of Enlightenment (OAE) – During the Autumn 08 term the OAE ran a music and film project linked to the OAE's Tchaikovsky patch, inspired by the Romeo and Juliet overture. The project was designed by Hannah Conway (animateur) and Claudia Lee (film maker) and involved three London schools and two country music clubs. The London schools worked with Hannah and OAE players to create their own class overtures to perform to each other on October 24th at the Camden Centre and the two music clubs worked with Claudia and OAE players to create film extracts which were woven into the performance. After their sharing session, the OAE held a children's concert in which Hannah led them through an exploration of the whole overture and some of the instruments in the Orchestra. The children had the chance to ask the Orchestra any questions they had. They had studied the overture extensively during their class workshops so had many questions and a lot to comment on. They could also recognise many of the themes, melodies and rhythms of the piece. After pulling the overture apart with Hannah, the OAE performed the whole piece with the children sitting amongst them at their feet.

Philharmonia Orchestra – Music Quest is a major national project which aims to excite and inspire children about orchestral music, giving children the chance to see one of the UK's best orchestras, live, in an inspiring venue. Through MusicQuest we aim to: Excite and inspire children about orchestral music, giving children the chance to see one of the UK's best orchestras live in an appropriately inspiring venue; Encourage children to play and listen to classical music for pleasure in the medium and long term through getting to know the music, the musicians and the stories around the music; Encourage participants to play music for pleasure and help us to develop future audiences for classical orchestral music; Support teachers involved in the MusicQuest, encouraging them to use music in their day to day teaching practice.

Nov – Dec 2008 – Children & the Arts led teacher training day in the venue. The training day has been designed in partnership with specialist music educator Cathryn Dew, author of the MusicQuest Book for Teachers and includes practical workshops and ideas on how to use MusicQuest to help meet curriculum requirements – including how to use music to enhance students' learning across other curriculum subjects. Teaching materials will be provided to all participating schools and will also be downloadable from www.childrenandarts.org.uk.

The MusicQuest Day with the Orchestra will take place during the second week of February 2009. During that morning members of the Philharmonia Orchestra visit schools between 9am – 12 pm to lead a 1 hour workshop with each class taking part in MusicQuest. The workshop will include an opportunity for students to try different instruments, kindly supplied by Yamaha Music UK Ltd. The MusicQuest Concert will take place at the Victoria Hall, Stoke on Trent during the afternoon of the MusicQuest Day with the Orchestra. The concert starts at 1.30pm and lasts for approx 1 hour. Each student attending the MusicQuest concert will receive a 'where to from here' leaflet which will encourage your students to continue to listen, learn and play music; a copy of The Incredible Story of Classical Music – a friendly guide for kids by Darren Henley, Managing Director of Classic FM.

March – April 2009 Children & the Arts will be running a MusicQuest Competition that schools can take part in. Schools can use one of the ten pieces explored in the MusicQuest Book for Teachers as inspiration for their students to compose their own short piece of music. The deadline for the competition is Friday 03 April 2009. Schools can win up to £10,000 worth of musical instruments and a chance to have their piece performed at Classic FM Live.

Royal Liverpool Philharmonic – In June 2008, as part of National Year of reading and Liverpool's year as European Capital of Culture, the Liverpool Phil staged its first KS1 concerts with live storytelling and animation for 2,500 Key Stage 1 children at Philharmonic Hall with Liverpool Children's Services, children's author Ann Bryant and CBBC presenter, Dave Benson Phillips. 'Myths, Magic and Minibeasts' was such a huge success that the RLPO are making Key Stage 1 concerts part of its regular programme from 2009 onwards. The programme focused on literacy development, using stories commissioned and arranged to live orchestral music, narrated by a well known, children's TV personality, and accompanied by animation on big screens.

"Myths, Magic, and Minibeasts will feature as one of the most successful and enterprising events across the country for National Year of Reading 2008".

Dr Richard Woolford, Senior School Improvement Officer, Liverpool City Council.

Royal Philharmonic Orchestra – Schools Concert, Thurrock. Each orchestral presentation lasts an hour; local primary schools and comprehensive schools are given an insight into a famous piece of classical repertoire. Each year – across three presentations – 750 pupils attended in total. The presentations provide a general introduction to the orchestra, an insight into the instruments being played by the 6-piece ensemble. The children then have the opportunity to hear members of the RPO perform solo pieces on their instruments. The second presentation section involves the full ensemble and a special arrangement of a famous piece. In 2008 the piece chosen was Elgar's Enigma Variations highlighting many of the musical ideas incorporated into the work. As a follow up to this 30 pupils attending these presentations are selected to take part in the Gifted and Talented half term project and attendance at a mainstream performance of Enigma Variations at Royal Albert Hall. Of the pupils attending the general presentations, some gifted and talented pupils were identified to take part in the half term project. This led to the formation of a new, mixed instrumental/vocal ensemble that developed its own Theme and Variations during the half term project.

ViVA – 'More Glass Than Wall' project which was delivered in partnership with Derby City Council, Derbyshire County Council, Bolsover District Council, Orchestras Live, The National Trust and Music Platform in harmony with Children's Music Workshop. The project took place from September 2007 – June 2008 and involved 171 participants from six schools – a secondary and two feeder schools from Derby and Bolsover, Derbyshire. The participants visited the National Trust property Hardwick Hall to learn about Bess of Hardwick in the year of the 400th anniversary of her death, and whilst they were there met the librettist Cathy Grindrod and composer James Redwood as well as the outreach officer for Hardwick Hall. They had a tour of the property and participated in music and writing activities around the house. Following this session Cathy Grindrod delivered a series of creative writing sessions in each of the six schools, during which the young people wrote individual and group pieces about different aspects of Bess' life. At the same time Cathy Grindrod and James Redwood were collaborating on a new oratorio they wrote for the project. In Spring 2008 James Redwood and conductor David Lawrence met the teachers and introduced them to the songs James had written. Following this each school received a series of creative music workshops during which the four primary schools turned their words into songs and the secondary groups created instrumental pieces. The primary groups also worked with David Lawrence to learn the songs written by James Redwood and Cathy Grindrod. The project culminated in three performances featuring all 171 participants, full orchestra and two soloists, and the final performance was back where the whole process began, on a festival stage in the grounds of Hardwick Hall.

15. Advocates

Orchestras were asked to suggest names of people who could be strong advocates for the delivery of this project:

Margaret Archibald, LMP Education and Community manager

Dougie Boyd, Music Director, Manchester Camerata

Stuart Bruce and Jan Ford, Orchestras Live

Ronald Corp, New London Orchestra

Nicholas Daniel, Britten Sinfonia

Sir Mark Elder CBE, Music Director, Halle

Peter Garden, RLPO

Dominic Harlan, Glyndebourne

James Hutchinson, RPO

Vladimir Jurowski, Principal Conductor, LPO

Andris Nelsons, CBSO Music Director from 01 September 2008

Simon Over, Southbank Sinfonia

Antonio Pappano, ROH

James Redwood, workshop leader and ViVA Board member

Paul Rissmann, Children's Composer, BSO

Dougie Scarfe, Opera North

Jacqueline Shave, Britten Sinfonia

Mark Anthony Turnage, Composer in Residence, LPO

Peter Wiegold, BCMG

Barry Wordsworth, ROH

Robert Ziegler, BBC Concert Orchestra

16. Total cost for a concert in schools in September 2009

Many variants were given for this question.

- Out of 22 orchestras that responded to it, one orchestra gave no costing.
- 11 orchestras included preparatory work in their estimates
 - 4 out of the 11 also included follow up work
- 2 said that their estimate did not include preparatory or follow up work.
- 2 orchestras said that generally September would be one of the most difficult months to do this
- 1 is on tour the whole of September 2009

Taking all of this into account, at face value, the minimum estimate given by 22 orchestras, symphony, chamber, BBC, opera, contract and freelance is £198,933 and maximum £232,143. This averages out at a minimum of £9,473 and a maximum of £11,054 per orchestra.

Appendix 1

Fiona Harvey

Fiona Harvey has worked for, and with, orchestras for 25 years managing conferences, training courses, seminars and UK-wide projects. Focussing on orchestral music education, for the ABO she coordinated the Early Years Cluster Programme working with 7 partner projects (2006–08); completed a mapping survey of concerts given by ABO orchestras in England for school children and young people (2009), and is currently managing an evaluation research project funded by Paul Hamlyn Foundation. She has run her arts consultancy since 2000 and is also currently Administrator, National Music Council, and Board Administrator, Sound and Music. Previously she was Partnerships Manager, Music Manifesto (2004–07).

The Association of British Orchestras exists to support, promote and advance the interests and activities of professional orchestras in the UK.

Our vision is of a society where orchestral music is valued as a core component of contemporary culture.

The key objectives of the Association cover four areas of activity:

- Advocacy
- Communication
- Information
- Learning

The ABO exists to:

- be an advocate for the orchestral profession of the UK, ensuring that the voice of British orchestras is heard by all relevant parties.
- provide the principal forum through by which members communicate collectively with each other to facilitate shared knowledge, collaborative initiatives and problem solving.
- provide accurate, timely and comprehensive information on issues and events that impact on the management, development and legal responsibilities of orchestras.
- provide and enable training and continuing professional development opportunities for all levels of orchestral management.

ABO Mapping Project Working Group

Anthony Brown Head of Marketing, Bournemouth Symphony Orchestra

David Butcher Chief Executive, Britten Sinfonia

Amanda Dorr Marketing Manager, BBC Philharmonic

Michael Garvey General Manager, Orchestra of the Age of Enlightenment

Fiona Harvey Education Consultant, Association of British Orchestras

Kathryn McDowell Managing Director, London Symphony Orchestra

Mark Pemberton Director, Association of British Orchestras

Keith Stubbs Learning and Participation Director, City of Birmingham Symphony Orchestra

John Summers Chief Executive, The Hallé

Appendix 2

List of organisations that returned questionnaires for the survey

BBC Concert Orchestra
BBC Philharmonic
BBC Symphony Orchestra
Birmingham Contemporary Music Group
Bournemouth Symphony Orchestra
Brighton Philharmonic
Britten Sinfonia
City of Birmingham Symphony Orchestra
City of London Sinfonia
English Classical Players
Glyndebourne
Guildford Philharmonic
Hallé
London Mozart Players
London Philharmonic Orchestra
London Sinfonietta
London Symphony Orchestra
Manchester Camerata
Milton Keynes City Orchestra
New London Orchestra
Northern Chamber Orchestra
Northern Sinfonia
Orchestra of Opera North
Orchestra of the Age of Enlightenment
Orchestras Live
Philharmonia Orchestra
Royal Liverpool Philharmonic Orchestra
Royal Opera House
Royal Philharmonic Orchestra
Southbank Sinfonia
ViVA

Appendix 3

Questionnaire

Name of orchestra

Contact name for further information

Concert Season 2007 – 2008

1. Please give details of all schools concerts given during the season 2007 – 08. Here are some examples of the sorts of concerts you might have offered. Please let us know if you offer a different sort of concert.

EVENT TYPE	DEFINITION
Mainstream concert	Special ticket allocation for schools, with linked education activity or resources e.g. teachers' pack, INSET, workshop etc
Concerts for schools	Targeted at specific key stages, with a special presenter, includes participation, some performance by young people, usually takes place during school hours
Concerts in schools	Concerts on school or similar premises, to targeted audience. Min no. of players – 18 i.e. 1 per inst (or full band if that is less than 40)
Concerts targeting young people	Not linked to schools or curriculum work e.g. family concerts specifying target age group
Rehearsal attendance	Attendance by specific invitation, with education linked initiative e.g. workshop, prior info/pack, other project activity etc
Other	Please specify

Date of concert

Time of concert

Number of artists involved e.g. number of orchestral musicians and other artists

Programme (including which Key Stage it is aimed at, if applicable)

Venue

Price of ticket

Number of tickets available

Number of tickets booked

2. What has been planned for 2008/09 that is different in terms of programme, region, performance venue, audience, etc

3. Please provide us with details of any new initiatives or increase in numbers of concerts/tickets planned for the season 2008/09

4. Please tell us about your orchestra's policy about concerts for young people

5. Do you offer any preparation? If yes, please expand

6. Do you offer any follow-up? If yes, please expand

Costs

7. We are counting core costs as: musicians' and other artists' fees, venue and music hire. What extra costs are there for your orchestra? E.g. teachers packs, photographer, recording, filming?

8. What extra costs are there for the schools? E.g. transport, cover for supply teachers, booking fees?

Partners for delivery

9. Local authorities are being required by the Department for Children, Schools and Families to provide 3 year plans for music. Which local authorities do you work with for delivery of these concerts? If you market direct to schools, please say so here

10. What other partners do you work with for the delivery of concerts? e.g. schools, music services, community music organisations?

11. What funding partners do you have e.g. local authorities, Arts Council England, sponsors, trusts and foundations?

12. Do you have any agreements regarding delivery in the areas you work – with other orchestras or agencies?

13. In which geographical areas do you work currently?

Advocacy

14. We're looking build a set of case-studies about concerts for young people. Please provide us with one example of a concert for school children/young people that you would like to share

15. Please give us the name of your Music/Associate Director, Principal Conductor, Associate / Resident Composer who would be a strong advocate for delivery of the project

16. If we were to say to Government, for example, that all the orchestras in England will perform in a school in September 2009, could you give us an idea of the financial cost for this for your orchestra? ie performance, travel, resources, and indicate if this in your 'home' area, residency area or elsewhere? Please indicate if it includes preparatory and follow up work.



The ABO is the national body representing the collective interests of professional orchestras throughout the UK. We currently have 65 member orchestras and work alongside a variety of organisations that work within and support the orchestral sector. The ABO exists to support, promote and advance the interests and activities of professional orchestras in the UK in order to fulfil our vision for a society where orchestral music is valued as a core component of contemporary culture.

For more information, please contact:

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Mark Pemberton, Director, ABO: 020 7287 0333 / mark@abo.org.uk

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